

EXHIBITION  
OF  
PICTURES ILLUSTRATING PROTECTIVE COLORATION IN NATURE AND CONCERNED WITH THE ORIGINATION OF CAMOUFLAGE IN WAR

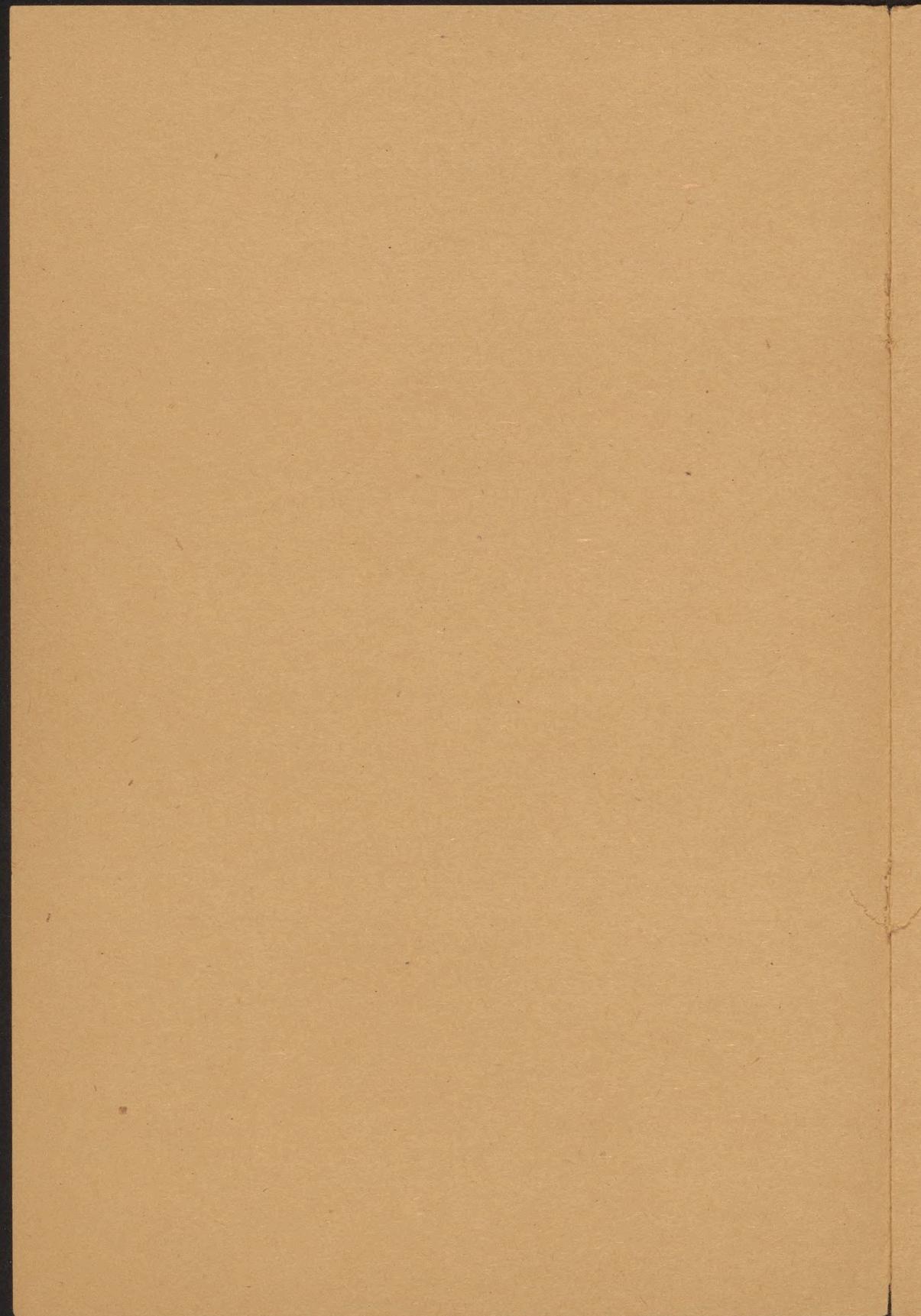
BY  
ABBOTT H. THAYER  
AND  
GERALD H. THAYER

THE CORCORAN GALLERY OF ART  
WASHINGTON, D. C.

FROM SATURDAY, OCTOBER 26, UNTIL  
SUNDAY, NOVEMBER 17, 1918, INCLUSIVE,  
AS FOLLOWS: ON MONDAYS FROM 12 M.  
TO 4.30 P. M.; ON OTHER WEEK DAYS  
FROM 9 A. M. TO 4.30 P. M.; ON SUNDAYS  
FROM 1.30 TO 4.30 P. M.

---

Mrs. Gerald H. Thayer will be in the Gallery daily between the hours of 11 and 12 A. M. and 3 to 4.30 P. M., to give informal talks in regard to the exhibition.



# CATALOGUE

## 1. Feathers. No Paint. No Hidden Bird. No Stencil.

By Abbott H. Thayer.

Note: Look at this picture from the right position. The blue in middle upper portion must be brilliantly shining.

Mountain landscape, as in the Himalayas.

In foreground, sunlit ground and spiring evergreen tree. In background, blue sky and a forest-covered mountain-slope, with a patch of snow.

This picture is made entirely of the feathers of the (male) Monal or Impeyan Pheasant, a dweller in high altitudes among the Himalayas.

The object of the picture is to show that gorgeously brilliant colors in the costumes of wild creatures may be real "environment colors," "low visibility colors," just as truly as the mottled browns of the creatures that crouch on the forest ground. In a show-case the male Monal is a brilliantly "conspicuous" object. So too, in a show-case, would be a picture in true colors of his environing mountain landscape.

## 2. Oil Painting. No Feathers. Hidden Bird. Stencil.

By Abbott H. Thayer and Assistants.

Mountain scene, as in the Himalayas, containing a good-sized painting of a male Monal or Impeyan Pheasant. The stencil, hooked-up into place, reveals the bird. This picture supplements No. 1, and vice-versa. See note for No. 1.

## 3. Pastel. Contains also Feathers. No Hidden Complete Bird. No Stencil.

By Abbott H. Thayer.

Note: Look at this picture from right position. The feathers should shine in lustrous color.

Winter scene, as in Northern Europe or America, containing, worked-in as portions of the landscape, tail and wings and separate feathers of magpies.

## 4. Oil Painting. No Stencil.

By Abbott H. Thayer. Reproduced in book.

Blue Jays and Snow-shadows. Compare Nos. 5 and 6.

## 5. Pastel and Part of Real Bird. No Stencil.

By Abbott H. Thayer.

Winter landscape in pastel, containing also a stuffed Blue Jay. Compare Nos. 4 and 6, and see note for No. 6.

**6. Feathers. No Paint. No Hidden Bird. No Stencil.**

By Abbott H. Thayer.

Snowy winter scene, made entirely with the feathers of Blue Jays.  
All the colors and markings of Blue Jays fit wonderfully, for  
"Camouflage" or low visibility, into the northern winter landscape.  
Particularly in bright sunny weather, with clear sky and blue snow-shadows.

**7. Oil Painting. Apply Stencil. See Below.**

By Abbott H. Thayer and Assistants

Reed-bordered pool of water in the marshes.

The striped shadows and reflections in the water are almost precisely like the black-and-white barred flank-feathers of the swamp-dwelling rail birds.

Application of the stencilled bird-figure converts the enclosed portion of the landscape into a very good rail.

**8. Oil Sketch. No Feathers. Landscape. Inconspicuous Bird. Stencil.**

By Abbott H. Thayer.

This sketch represents a male Wood Duck at the border of a pool amidst vegetation.

**9. Water-Color Painting. Hidden Bird. Use Stencil.**

By Abbot H. Thayer.

Here is another (see Nos. 1, 2, 16, 20, etc.) "conspicuous" bird whose colors and patterns are shown to be good "camouflage" or "low visibility" colors for the brighter portions of the out-door world.

The bird revealed by the stencil is a male Amherst Pheasant (showing traces, especially in the tail, of hybridization with the Golden Pheasant).

**10. Oil Painting. No Stencil.** By Abbott H. Thayer.

Roseate Spoonbills (tropical American) against twilight sky. Their colors are those of the flushed clouds of dawn or sunset.

Spoonbills, and Flamingoes also, do most of their feeding in the morning and evening twilight, wading in shallow lagoons. They have enemies of several kinds in the water, which see them against the sky.

**11. Oil Painting. No Stencil.**

By Abbott H. Thayer. Reproduced in book.

Roseate Spoonbill against pink clouds of dawn or sunset. See note for No. 10.

12. Oil Painting. No Birds. But apply Stencil.  
By Abbott H. Thayer. Reproduced in book.  
Dawn or sunset sky.  
A normal background for spoonbills and flamingoes at their main feeding-time.  
Apply stencil and compare resultant "bird" with real bird-painting in No. 11.
- 13a. White Flamingoes.  
In morning or evening sunlight.
- 13b. The skies they simulate.  
The bright parts consisting of the very same color notes as those in the sketch of the birds themselves.
- 13c. Red Flamingoes.  
In morning or evening sunlight.
- 13d. See note for 13b.
14. Oil Sketch. No Stencil.  
By Abbott H. Thayer. Reproduced in book.  
Male wood duck near water, much as in No. 8.
15. Oil Sketch. Landscape containing Hidden Bird. Use Stencil.  
By Abbott H. Thayer.  
This is another version of No. 9. See note for that picture.
16. Oil Painting. Hidden Humming-birds and Butterfly. Three Small Stencils.  
By Emma B. Thayer.  
Flower-colors upon creatures that haunt flowers—butterflies and humming-birds.  
The two humming-birds are head-on toward the spectator, so that their long beaks, in perspective, are not seen. Humming-birds' gorgeous iridescent colors are in most cases "dead" or obscured except in this head-on view. The butterfly, of a common tropical type (genus *Heliconius*), is well shown by the stencil.  
This picture further illustrates (see Nos. 1, 2, 9, etc.) "camouflage" by bright color in a bright-colored environment.
17. Oil Painting. No Stencil.  
Humming-bird on flowers.

## 18. Water-color Painting. No Stencil.

Original of picture in book, by Gerald H. Thayer. Most of background by E. B. Thayer.

Wild Rabbit (Cotton-tail) seen against the ground. A typical "protectively colored" creature of the type that has long been known. The magic of his "camouflage," however, depends primarily upon his counter-shading.

## 19. Water-color Painting of Snake on Dead Leaves. Stencil.

Original of picture in book by Rockwell Kent, Abbott H. Thayer and others.

The Copperhead Snake here shown is another example of "protective coloration" of the dull-colored sort long recognized.

Notice, however, two points: The snake's camouflage depends upon counter-shading, and his pattern presents much more than a mere "likeness in color" to his background of dead leaves. He is in fact covered with pictures—masterly, exact, elaborate pictures—of dead leaves, with their light edges ending sharply against intervening shadows, whose further borders "blend" in characteristic cast-shadow fashion.

This picturing of holes and shadows, keen-edged and blended, is one of the fundamental and dominant factors in nature's "camouflage."

## 20. Oil Painting. No Stencil.

Original of the frontispiece in book by Abbott H. Thayer.

Peacock on stone wall amidst foliage, head and neck against the sky. Good "camouflage" by the most "gorgeous" coloration, in an ordinary out-door scene (see Nos. 1, 2, 9, etc.). The peacock illustrates also camouflage by appendages, i. e., by super-added extension of contour beyond the normal simple outline. This is an important principle in nature, and much used in war-camouflage.

## 21. Oil Painting. No Stencil.

Reproduced in book. Painted by Richard S. Meryman, now a lieutenant in U. S. Army, and reported to be teaching Camouflage to officers "Somewhere in France."

Male Wood Duck in the water. This, too, is one of the so-called "gorgeous" and "conspicuous" birds, whose colors and patterns are in fact perfectly characteristic of his normal surroundings.

## 22. Oil Painting. No Stencil.

By Abbott H. Thayer. Reproduced in book.  
Male Wood Ducks on a pond or river. See note for No. 21.

### 23. A Series of Caterpillars in Water-color. No Stencil.

Some "Hidden" Caterpillars which must be searched for carefully.  
Reproduced in book. Painted mainly by Gerald H. Thayer.  
Some by Louis Agassiz Fuertes.

Accurate studies of caterpillars of several kinds, in right and wrong positions for the success of their "camouflage" (!)

Most of these caterpillars hang upside down while at rest, and their "counter-shading" is accordingly inverted—light backs, shading to darker "undersides." Placed back uppermost, so that their counter-shading is upset, they are apt to be conspicuous in spite of leaf-like color and markings. The wonderful effectiveness of these colors and markings when the caterpillar is in a normal position is well shown by several of the illustrations.

Bird-Studies. From stuffed bird skins. By Gerald H. Thayer.

24. Blue Jay.
25. Green Heron.
26. Ground Dove.
27. Purple Grackle.
28. Starling.
29. European Flamingo's Head.
30. European Great Snipe.

### 31. Pastel and Water-color. Real Bird. No Stencil.

By Abbott H. Thayer. Reproduced in book.  
Stuffed skin of hairy woodpecker against painted sketch of forest interior in winter.

### 32. Oil Painting. Several Hidden Birds. Large Stencil Sheet.

By Abbott H. Thayer.

Several American Warblers, so-called "bright-colored" and "conspicuous" birds, are here shown camouflaged against ordinary sunlit vegetation. These birds wear no colors which are not precisely matched by countless details in their normal surroundings.

"Shadow-picturing," by their black patterns, is an important feature of their concealment. All such out-door scenes are richly patterned with black or red-glowing dusky shadows amidst the sunlit green and golden surfaces.

### 33. Hooded Warbler and Sunlit Foliage.

Bird by Gerald H. Thayer. Landscape by Gladys Thayer and G. H. Thayer.

Water-color bird, oil painting of landscape.

Stencilled silhouette of bird attached to bird-picture.

Compare "sham" bird-painting with real one; then lift outer picture and reveal landscape underneath.

COPENHAVER  
WASHINGTON